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# SCRIPT LETTERING

*Withdrawn*

M. MEIJER

PITMAN PUBLISHING CORPORATION

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1956



# Introduction

Script lettering in its many forms, styles and treatments, is becoming increasingly used in art and commerce. This is, perhaps, because it is stimulating, it attracts attention and is quickly readable. It can convey a variety of moods and atmosphere from urgency to a quiet elegance. It is therefore currently much favored by advertisers.

It extends from the formal style of copperplate, the dignity and restraint of the old styles, to the free flowing calligraphic lettering that almost approaches character handwriting. There is also a style which is based on the italic letter.

The purpose of this collection of script alphabets is to cover the whole field of the above types of lettering, all of which can be drawn with either a pen or a brush.

In addition to copying the scripts in these pages, the letterer can develop his own script character, which can be both interesting and fascinating.

The choice of materials is important. Of course, needs differ from person to person and according to the type of work, from sign writing in oils to indian ink work for advertisement headlines, but a good basic selection might be—

1. Drawing board.
2. A set square (beveled).
3. A tee square—though this is not at all essential.
4. Black indian ink—and process white for re-touching.
5. Brushes. One medium size, perhaps No. 4 or No. 5, with a really good point, for the majority of the work, a fine one (No. 1) for very small work and re-touching, and a large one (about No. 6 or No. 7) for bold, racy dry brush effects. Camel hair brushes are recommended. It is worth getting the best brushes you can afford and then taking trouble to keep them in good condition.


























Indian ink should always be washed out with a little soap, as if allowed to dry on the brush it quickly rots the hairs.

6. Pens. There are many types to choose from. Almost certainly, you need a set of broad nib pens, and a fine 'mapping pen'. A round tipped pen is useful for poster work. There are so many types of pens that the serious student would be advised to study a book specialising in that sort of lettering.
7. Lettering boards. For best work, smooth Bristol board is recommended, though Ivory board and Fashion boards are quite satisfactory for general work, and for a dry brush effect a rough Whatman surface is good. A layout pad of thin bond paper is often very useful.

Also useful are a good soft rubber, hard pencil, steel ruler, rubber gum (for mounting) and so on.

This book has been prepared by an expert in the rich Continental school of script lettering, and this influence may be discerned in some of the examples. The whole book will, it is hoped, be of great value to all concerned with fine lettering.

# Contents and Reference

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A B C D E F G

H I J K L M N

O P Q R S T U V

W X a b c d e f g h i j

k l m n o p q r s t u v w x y z

A B C D E F G H  
I J K L M N O P Q  
R S T U V W X Y Z

a b c d e f g h i j k l m  
n o p q r s t u v w x y z

abcdefghijklmnop  
nopqrstuvwxyz

A B C D E F G  
H I J K L M  
N O P Q R S T U  
V W X Y Z

A B C D E F G H  
I J K L M N O P  
Q R S T U V W X Y  
Z

abc defg hijklmn  
opqrstuvwxy z

A B C D E F  
G H I J K L M  
N O P Q R S  
T U V W X Y Z

a b c d e f g h i j k l m  
n o p q r s t u v w x y z

A B C D  
E F G H I J K  
L M N O P Q  
R S T U V W X  
Y Z

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstu

vwxyz

A B C D E F

G H I J K L M N O

P Q R S T U V W

X Y Z

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKL  
MNOPQR  
STUVWXYZ

A B C D E F  
G H I J K L M  
N O P Q R S T  
U V W X Y Z  
a b c d e f g h i j k l  
m n o p q r s t u v w  
x y z

9

A B C D E F G  
H I J K L M N O  
P Q R S T U V  
W X Y Z

a b c d e f g h i j k l  
m n o p q r s t  
u v w x y z

A B C D E F G

H I J K L M N O

P Q R S T U V

W X a b c d e f g h i j k l m n o p q r s t u v w x y z

c d e f g

j k l m n o p q r s t u v w x y z

A B C D E  
F G H I J K  
L M N O P  
Q R S T U V  
W X Y Z abcde  
fghijklmnopqrstuv  
wxyz

SSSS

A B C D E F J  
K L M N O R  
S T U V W X  
Y Z

abcd efgh  
ijklmnopqrst  
vwxyz

ABC  
DEFGHIJKLMN  
OPQRSTUVWXYZ  
XYZ

abcdefghijklmnop  
stuvwxyz

*abcdefghijklmnop  
·opqrstuvwxyz.*

*A B C D E F G  
H I J K L M N O  
P Q R S T U V W  
X Y Z*

ABCDEFJ  
GHIKLMN  
OPQRSTU  
\* VWXYZ \*

abcdefghijklmno  
pqrst-uvwxyz

24

abcdefghijklmnop  
pqrstuvwxyz

ABCDEFGHIJ  
KLÆNOP  
QRSUVX  
+WYZ+

ABCDEFGHIJK  
LMNOPQRS  
TUVWXYZ

abcdefghijkl  
mnopqrstu  
vwxyz

A B C D E F G  
H I J K L M N O  
P Q R S T U V W  
X Y Z

abcde  
fghijklmnopq  
rstuvwxyz\*\*

abcdefghijklmnopqrstuvwxyz...

A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z .

A B C  
D E F G H I J K  
L M N O P Q R S  
T U V W X Y Z

a b c d e f g h i j k l m n o p q  
r s t u v w x y z

abcdefghijklmnop  
opqrstuvwxyz

ABCDEFGHI  
JKLMNOP  
PQRSTUW  
VXYZ

## EXAMPLES OF SCRIPT IN USE

In the following pages will be found examples of script lettering in use, exemplifying the styles shown in the preceding alphabets.

The best way of appreciating script is to see it in practical use. Each one of these illustrations is keyed to the alphabet from which it is derived.

*Autumn fashion*





2



3



Un  
Conte de fleurs

4



Brillantine  
**LANEL**

5

Form  
and Style

6



7

*Marineblauw*

de kleur, die  
altijd mode is

8

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Élégant*

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**№15642**

*Garantie-bewijs*

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INSTITUUT

"Babylon"

VOOR  
MODERNE  
TALEN

13

I COOK BY

Electricity!

14

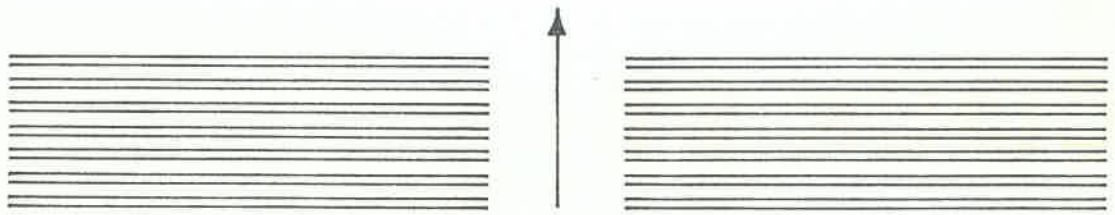
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**autobanden**

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HOMERUS

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